

Illinois State University

## ISU ReD: Research and eData

---

School of Music Programs

Music

---

11-21-2002

### University Band Symphonic Band and Symphonic Winds

Stephen K. Steele Conductor

*Illinois State University*

Matthew Luttrell Conductor

David Dunbar Conductor

Chris Render Conductor

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

---

#### Recommended Citation

Steele, Stephen K. Conductor; Luttrell, Matthew Conductor; Dunbar, David Conductor; and Render, Chris Conductor, "University Band Symphonic Band and Symphonic Winds" (2002). *School of Music Programs*. 2395.

<https://ir.library.illinoisstate.edu/somp/2395>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact [ISUReD@ilstu.edu](mailto:ISUReD@ilstu.edu).

**UNIVERSITY BAND, SYMPHONIC BAND AND  
SYMPHONIC WINDS**

**Stephen K. Steele, Matthew Luttrell,  
David Dunbar and Chris Render *Conductors***

The sixty-first program of the 2002 - 2003 Season

Center for the Performing Arts  
Thursday evening  
November 21, 2002  
7:30 p.m.

## Program

### University Band

Flourish for Wind Band (1932)

Maestoso

Ralph Vaughan Williams

(1872 – 1958)

Shenandoah (1999)

Frank Ticheli

(born 1958)

Chris Render, *Conductor*

Heart Songs (1997)

Quiet Song

Song with Variations

Heart Song

David Maslanka

(born 1943)

David Dunbar, *Conductor*

### Symphonic Band

Molly on the Shore (1920)

Percy Grainger

(1882 – 1961)

Laudamus Te (1994)

David Maslanka

(born 1943)

Matthew Luttrell, *Conductor*

### Symphonic Winds

Tunbridge Fair (1950)

Walter Piston

(1894 – 1976)

A Tuning Piece: Songs of Fall and Winter (1995)

David Maslanka

(born 1943)

Stephen K. Steele, *Conductor*

## Program Notes

**Ralph Vaughan Williams** was born on October 12, 1872, in down Ampney, Gloucestershire, England. He received his education at Charterhouse (London), Trinity College, Cambridge and the Royal College of Music. One of the most respected of English composers, he cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on other continents, Vaughn Williams decided to seek them at home in England's own past where he found inspiration in the study of the folk music and works of early English composers. Vaughan Williams provided some of the earliest music for the twentieth century concert band. Several of his works written for orchestra are standards in the repertoire. His compositions for winds are pillars of band compositions.

*Flourish For Wind Band* is a brief ternary movement that was written as the Overture to a Pageant, held in the Royal Albert Hall and was scored for military band with numerous clarinets, cornets, saxophones, euphoniums and timpani.

**Frank Ticheli** was born in 1958 in Monroe, Louisiana. He received his Bachelor of Music in Composition from Southern Methodist College and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theatre. His music has garnered many prestigious awards including the Goddard Lieberman fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11th annual Symposium for New Band Music in Virginia. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy — its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

Note by the composer

**David Maslanka** was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," the 2nd, 3rd, and 4th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. Percussion works include, "Variations of 'Lost Love'" and "My Lady White: for solo marimba, and three ensemble works: "Arcadia II: Concerto for Marimba and Percussion Ensemble," "Crown of Thorns," and "Montana Music: Three Dances for Percussion." In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

The title *Heart Songs* comes from the image of watering the tree of life with the blood of the heart. It is my hope with this music to provide a substantial and deeply felt piece for young players. The second and third songs are based on melodies from the 371 Chorales by J.S. Bach.

Note by the composer

The Australian pianist and composer **Percy Grainger**, an eccentric figure, may seem of marginal importance. Nevertheless he wrote a number of works that continue to give considerable pleasure, as do some of the remarkable arrangements that he devised. He became a friend of Grieg and of Delius and took a strong interest in the active collection of folk-songs. He gave particular attention to the creation of music not bound by the traditional restraints of form and harmony. In 1918 he became an American citizen.

**Molly On The Shore** is a setting of two reel tunes entitled "Molly on the Shore" and "Temple Reel." The segments used for this particular adaptation were selected from over 1582 melodies located in *The Complete Petrie Collection of Ancient Irish Music*, collected by Sir Charles Villiers Stanford. While the original version of the tune dates from 1907 (originally for string quartet), Grainger adapted "Molly" for numerous ensembles, and eventually for wind band in the spring of 1920. In the setting, Grainger "stroved to imbue the accompanying parts that make up the harmonic texture with a melodic character not too unlike that of the underlying reel tune." The tune is technically demanding and is considered a standard work of the wind band repertoire.

*Laudamus Te* was written for and dedicated to the Mount St. Charles Academy Symphonic Band of Woonsocket, R.I., Marc Blanchette, conductor. The words "laudamus te" (we praise you) are from the Gloria of the Latin Mass. The idea has been brought forward over time (St. Francis and St. Ignatius Loyola are two) that the true function of the human race is to sing praise. Anyone who has reflected at all on the miracle of the universe -the enormity of it, the essential mystery of it, the paradoxes bound up in it -has no choice but to be astounded. The thought instantly lifts one beyond the rounds of daily life and into the words and music of praise. Living has in it not only epiphany and joy, but depression, darkness, and awareness of death. Such awareness reveals how tenuous life is, and at the same time how miraculous and precious it is. Dark, seemingly negative awarenesses offer the possibility -even the necessity -of singing a special kind of praise. *Laudamus Te* is a piece in which the voice of praise arises out of darkness.

Note by the composer

**Walter Piston** exhibited musical talent at a young age, performing on the violin and piano (his keyboard proficiency was self-taught), but music remained in the background during his early adult years. He performed in cafés and theaters as a source of income while he pursued studies in architecture at the Massachusetts Normal Art School. During the first World War, Piston enlisted with the Navy band as a saxophonist. Afterward, he studied music at Harvard University under the tutelage of Archibald D. Davison and graduated summa cum laude in 1924. After two years of study in France with Nadia Boulanger and Paul Dukas, Piston returned to Boston and accepted a spot on the faculty at his alma mater, a position he kept until 1960. His students over the years included Leonard Bernstein, Elliot Carter, and Harold Shapero. He enjoyed a successful relationship with several

American orchestras, most notably the Boston Symphony under Serge Koussevitsky, Charles Munch, and Erich Leinsdorf, and he received many honors throughout his life, including two Pulitzer Prizes (for his Third and Seventh Symphonies). His most popular work remains his only ballet score, *The Incredible Flutist*, written in 1938 for Arthur Fiedler and Hans Wiener. In addition to his music, Walter Piston wrote several valuable textbooks: *Harmony*, *Principles of Harmonic Analysis*, *Counterpoint*, and *Orchestration*, which remain in use today. Piston's last composition was the *Concerto for String Quartet, Winds, and Percussion*.

*Tunbridge Fair*, a jazz-influenced contrapuntal tour de force, was commissioned by the League of Composers at the suggestion of Edwin Franko Goldman and premiered by the Goldman Band, Piston conducting, on June 16, 1950. This work is markedly American and depicts one of the most classic of all Vermont country fairs, the annual Tunbridge World's Fair which has been held in mid-September for over 120 years. The ragtime-like first theme captures the interaction of the crowd while the lyrical second theme depicts the evening dancing at the fair. A description of the day's activity follows:

"People from all walks of life are jostled together in the gay riotous turmoil that is Tunbridge Fair – the back-country folk of the soil mingle with people from the metropolitan districts; world travelers eat hot dogs at the same booth with native Vermonters; schoolteachers from Iowa, lumbermen, truck drivers, state officials, country storekeepers, college boys, school girls, bankers, and laborers are caught alike in the hilarious whirl. Music is furnished throughout the day and into the night for the firelight and candlelight dancing by Romeo's Orchestra, composed of harp and violin assisted by the melodeon."

The title *A Tuning Piece: Songs of Fall and Winter* needs a bit of explaining. "Tuning" refers first to extended passages built around a single pitch, allowing the opportunity for carefully heard intonation. "A Tuning" can be read also as "Attuning", suggesting a kind of music that brings heart and mind to a point of rest. "A Tuning Piece" is also filled with tunes from start to finish! "Songs of Fall and Winter"...the surprising realization on passing age 50 that my life was a good deal closer to the end than the beginning. And so this is a piece for the second half of life, a time in which the attitude of "attuning" has become very important for me. It is reflective of a growing awareness of my own religious nature, an awareness which has at its core a deeply felt sense of the soul connection of human life with all of earthly nature, and with the whole of the cosmos.

*A Tuning Piece* is in five sections. The first is a gentle, reflective music. It is followed by a bold and bursting music which quotes and expands on the hymn tune *Lobt Gott ihr Christen Allzugleich* from the Bach Chorales. The third section is impassioned and has the quality of a spiritual, although it is newly composed. The fourth section is very intimate and reflective. It is a setting of *Jesu, Jesu, Du Bist Mein* – also from the Bach Chorales. It is given a medieval flavor by a consistent "open fifth" harmonization. The final section is a partial recapitulation of the opening.

Note by the composer

## University Band Personnel

### Flute

Jennifer Corban, Pontiac  
Laura Beanblossom, Raymond  
Angela Biellicke, Peoria  
Lindsey Braun, Bolingbrook  
Jane Brockman, Jerseyville  
Stephanie Po Kyung Cho, Savoy  
Pamela Clemens, Wheaton  
Mindy Davis, LaSalle  
Jennifer Franke, Bloomington  
Susan Kirk, Shape, Belgium  
Christina Knudson, Wauconda  
Kristen Massey, Naperville  
Lauren Park, Byron  
Melissa Sammons, Monee  
Melanie Schindler, Pekin  
Stephanie Stagner, Lombard  
Amanda Tunstall, Homewood

### Oboe

Colleen Campbell, Glenwood  
Jenifer Hibben, St. Charles  
Jayme Rich, Fairbury

### Clarinet

Ellen Beresheim, Palatine  
Leah Berg, Caledonia  
Jackie Brush, Secor  
Kathleen Flynn, Oak Lawn  
Amy Gajdos, Hanover Park  
Anthony Hernandez, East Moline  
Amanda Lyle, Bloomington  
Mina Son, Joliet  
Lindsey Thomas, Decatur  
Kimberly Williamson, Minooka

### Bass Clarinet

Jaimie Abney, Spring Valley  
Mary Young, Pekin

### Bassoon

Valerie Weinman, Arlington Heights

### Alto Saxophone

Jessica Doran, Fairbury  
Cassandra Kirkpatrick, Gardner  
Melissa Phillips, Schaumburg  
Jennifer Pluta, Cobden

### Tenor Saxophone

Kyle Brubaker, Pekin

### Baritone Saxophone

Erika Kraus, McHenry

### Horn

Jaime Cash, Bloomington  
Angela Galvan, Naperville  
Jennifer Scislowicz, River Grove  
Dorian Anne Van De Sempel, Rock Island

### Trumpet

Jeanine Beck, Grayslake  
Joseph Bonnette, Pekin  
Russell Haugen, Aurora  
Kyle Haynes, Springfield  
Elizabeth Herbert, Mokena  
Allison Radice, Crete  
Bill Winters, Chicago

### Trombone

Joan Brockman, Jerseyville  
Ryan Dockter, Springfield  
Christine Langley, Mt. Prospect  
Kevin Moroney, Mt. Zion  
Matthew Noonan, Bloomington  
David Sauls, St. Anne  
David Sidarous, Roselle

### Bass Trombone

James Hultgren, Hoffman Estates  
Andrew Peraza, Round Lake

### Euphonium

Erick Somodi, Lansing

### Tuba

Ryan Koehler, Benson  
Luke Mester, Bloomington

### Percussion

Kay Mays, West Brooklyn  
Mitch Mays, West Brooklyn  
Frank Payton Jr., Normal  
Ben Stiers, Mackinaw

## Symphonic Band Personnel

### Flute

\*Erin Laco, Bloomington  
Gillian Stengel, Normal  
Jill Van Der Werken, Bolingbrook  
Maureen Wagner, Villa Park  
Christina Wolinski, Chicago

### Oboe

Amanda Elston, Mendota  
\*Emily Portner, Tinley Park  
Carrie Wycislak, Montgomery

### Clarinet

Marlene Banti, Algonquin  
Jennifer Cain, Woodstock  
\*Robyn Canene, Naperville  
Laura Fischer, Buffalo Grove  
Mindy Heshelman, Metamora  
Mark Iwinski, Tinley Park  
Jessica Manley, Joliet  
Patrick Steadman, Normal

### Bass Clarinet

Sarah Zxon, Skokie  
Mary Young, Pekin

### Bassoon

Brian Kelly, Tinley Park  
Hillary Schmidt, Bloomington  
Jessica Strack, Normal

### Alto Saxophone

\*Katie Johnson, Geneva  
Jason Augspurger, Marquette Heights

### Tenor Saxophone

Tobias Thomas

### Baritone Saxophone

Sean Les, Westmont

\* indicates principal

### Horn

Alan Boerngen, Lebanon  
Jamie Cash, Bloomington  
\*Brandon Helem, South Holland  
Jennifer Scislowicz, River Grove

### Trumpet

Zackary Bailey, Braidwood  
Paul Bodenlos, Wildwood  
Noel Newport, Lansing  
\*Laura Prather, O'Fallon  
Jason Taylor, Monmouth

### Trombone

Eric Clubb, Aurora  
\*Aaron Furmanek, Orland Park  
Michael Gallant, Geneseo  
Jessica Heitz, Charles City, IA  
Kevin Huizenga, Lansing  
Ryan Styck, Chillicothe  
Brock Warren, Washington

### Euphonium

Meredith Melvin, Monmouth  
\*Andrew Moore, Nokomis

### Tuba

Abigail Bentsen, Moline  
Tabitha Boorsma, Yorkville  
Patrick Cochran, Bradley  
\*Bryan Flick, Chillicothe

### Percussion

Douglas Ford, Morton  
Matthew Hart, Buffalo Grove  
Kortney Hinthorne, El Paso  
\*Michelle Kopay, New Lenox  
Kurt Weisenburger, Lake in the Hills



## *Symphonic Winds Personnel*

### *Flute, Piccolo*

Lynn Bowes, Peoria  
Emily Brooks, Galesburg  
\*Shelly Monier, Normal  
Christa Ruesink, Palos Heights  
Dorothy Such, Wheeling

### *Oboe*

Jennifer Fischer, Naperville  
\*Megan French, Bloomington  
Christine Frietsch, Normal  
Jonni Lund, McHenry

### *Clarinet*

Janece Albers, Breexe  
Jamie Baum, Quincy  
Amy Green, Warrenville  
Katie Janowiak, Park Forest  
Christina Kempen, Frankfort  
Jessica Maple, Elmhurst  
\*Randall Pollok, Champaign  
Christina Quatrini, Tinley Park  
Kristy Audychi, Tinley Park

### *Bass Clarinet*

Jennie Eraci, Park Ridge  
Robert Rake, Jr., Springfield

### *Contrabass Clarinet*

Robert Rake, Jr., Springfield

### *Bassoon*

Hillary Miller, Sterling  
\*Amy Zordan, Odell

### *Alto Saxophone*

\*Shelly Hughs, Rock Island  
Kara Manes, Springfield

### *Tenor Saxophone*

Adebayo Gordon, Chicago

### *Baritone Saxophone*

Andrew McGirr, Crete

### *Horn*

Kimberly King, Lombard  
Christopher Lynch, Chicago  
Molly Nixon, Danville  
\*Christopher Render, Houston, TX

### *Trumpet*

Laura Hall, Ottawa  
Jodi Lau, River Forest  
Kay Lundkenheimer, McHenry  
Ryan Mansbery, Chapel Hill, NC  
Myles Singleton, Joliet  
\*Justin Stanford, Sauk Village

### *Trombone*

Nick Benson, Mendota  
Justin Gund, Bradley  
Trevor Headrick, Bloomington  
\*Ellen Skolar, Schaumburg

### *Bass Trombone*

John Lofland, Decatur

### *Euphonium*

\*Michael Bingham, Chicago  
Brandon Hopkins, Chicago  
Kent Drause, Joliet

### *Tuba*

Kristie Blankenfeld, Sandusky, OH  
Clint Meyer, North Aurora  
\*William Young, Des Plaines

### *Piano*

Kristof Kovacs, Buapest, Hungary

### *String Bass*

Grant Souder, Normal

### *Percussion*

\*Jaimie Abney, Spring Valley  
Zachary Fosnaugh, Manteno  
Aaron Kavelman, East Peoria  
Kevin Reeks, Tinley Park  
Ben Stiers, Mackinaw

\* indicates principal